



Short Cuts 2

Featuring *25 or 6 to 4*, *It Don't Mean a Thing (If It Ain't Got That Swing)*,
Theme from *Ice Castles (Through the Eyes of Love)*, and *Any Way You Want It*

Arranged by MICHAEL STORY

INSTRUMENTATION

- 1 Conductor
 - 8 1st Violin
 - 8 2nd Violin
 - 5 3rd Violin (Viola T.C.)
 - 5 Viola
 - 5 Cello
 - 5 String Bass
 - 1 Piano Accompaniment
 - 1 Percussion
(Tambourine, Cowbell,
Suspended Cymbal)
-

NOTE FROM THE EDITOR

All Belwin string parts have been carefully bowed and fingered appropriately by level. The Yellow Very Beginning series includes many bowings as well as reminder fingerings for first-time readers. The Red Beginning series includes frequent bowings to assist younger players. Fingerings for altered pitches are often marked. The Green Intermediate series includes appropriately placed bowings for middle-level students. Fingerings and positions are marked for notes beyond first position. The Blue Concert series includes bowings appropriate for the experienced high school player. Fingerings and position markings are indicated for difficult passages.

Bob Phillips
Belwin/Pop String Editor

NOTES TO THE CONDUCTOR

Short Cuts 2 is a set of four individual arrangements of classic popular songs, each of which introduce or reinforce specific musical objectives. In addition, this collection is designed to serve as a complete or partial repertoire for any concert program. These highly recognizable tunes with identifiable teaching objectives can be performed in one concert or distributed throughout the year. There are piano accompaniment and percussion parts included, which are both completely optional. The percussion part is easy enough for your string players to perform.

1. "25 or 6 to 4"

This arrangement of the classic hit from the legendary jazz/rock band Chicago is designed to reinforce repeated eighth notes on the same pitch. It also reinforces chromatics through the playing of F#-F-E patterns. Have the violin and viola players practice sliding their finger from lo 2 to hi 2 to prepare for this pattern.

2. "It Don't Mean a Thing (If It Ain't Got That Swing)"

Duke Ellington's timeless 1931 classic is one of the most recognizable tunes from the swing era. This arrangement is designed to reinforce staccato, slurred staccato (hooked bowing), and accent. When teaching staccato, remind students to release the weight of the bow at the end of the note. It also develops the performance of dynamic changes through crescendos from piano to forte. Emphasize that creating a good sound is always most important at any dynamic level. Before beginning the piece, introduce or review the concept of an anacrusis.

3. Theme from "Ice Castles (Through the Eyes of Love)"

This arrangement of the beautiful ballad by Marvin Hamlisch and Carole Bayer Sager is designed to develop legato and expressive performance. It also develops the performance of double stops in the cello, and reinforces ritardando and fermata. Instruct your students to memorize the last measure so they can focus their attention on the conductor.

4. "Any Way You Want It"

One of rock group Journey's biggest hits was this offering from 1980. Due to continued wide TV airplay, the tune is enjoying a new audience from today's youth. This arrangement is designed to reinforce repeated eighth and quarter notes on the same pitch, as well as pizzicato in the cellos and basses.

Short Cuts 2

Featuring 25 Or 6 To 4, It Don't Mean a Thing (If It Ain't Got That Swing),
Theme from Ice Castles (Through the Eyes of Love), and Any Way You Want It

CONDUCTOR SCORE

Duration - 4:45

Arranged by Michael Story

25 Or 6 To 4

Words and Music by ROBERT LAMM

Bright Rock (♩ = 126-132)

Violins

Viola
(Violin III)

Cello

String Bass

Piano
Accompaniment

Percussion
(Tambourine)

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

Perc.

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Score for measures 9-12, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc.

Measures 9-12 show the Vlns. I & II and Vla. (Vln. III) parts. The Cello and Str. Bass parts are in the bass clef, and the Pno. Accomp. and Perc. parts are in the treble and bass clefs respectively.

Measures 9-12 are marked with measure numbers 9, 10, 11, and 12.

Score for measures 13-16, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc.

Measures 13-16 show the Vlns. I & II and Vla. (Vln. III) parts. The Cello and Str. Bass parts are in the bass clef, and the Pno. Accomp. and Perc. parts are in the treble and bass clefs respectively.

Measures 13-16 are marked with measure numbers 13, 14, 15, and 16.

Score for measures 17-20. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc.

Measures 17-20 show a rhythmic pattern in the strings and piano accompaniment, with a melodic line in the violins. The percussion part consists of a steady eighth-note pattern.

Measures 17 18 19 20

Score for measures 21-24. The score includes parts for Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc.

Measures 21-24 show a continuation of the rhythmic pattern in the strings and piano accompaniment, with a melodic line in the violins. The percussion part consists of a steady eighth-note pattern. The piano accompaniment features a strong, rhythmic pattern in the right hand.

Measures 21 22 23 24

Score for measures 25-28. The instruments listed are Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc.

Measures 25-28 show a transition from a *mf* (mezzo-forte) dynamic to a *f* (forte) dynamic. The Vlns. I & II, Vla. (Vln. III), and Pno. Accomp. parts feature a *mf* dynamic marking. The Cello and Str. Bass parts feature a *mf* dynamic marking. The Perc. part features a *mf* dynamic marking.

Measures 25, 26, 27, and 28 are indicated at the bottom of the score.

Score for measures 29-33. The instruments listed are Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc.

Measures 29-33 show a transition from a *f* (forte) dynamic to a *f* (forte) dynamic. The Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, and Pno. Accomp. parts feature a *f* dynamic marking. The Perc. part features a *f* dynamic marking.

Measures 29, 30, 31, 32, and 33 are indicated at the bottom of the score.

It Don't Mean a Thing (If It Ain't Got That Swing)

Music by DUKE ELLINGTON
Words by IRVING MILLS

Bright (♩ = 132)

Violins
I
II

Viola (Violin III)

Cello

String Bass

Piano Accompaniment

Percussion
(Tambourine, Suspended Cymbal)

Sus. Cym. with S.D. stick

Tamb. *f* 1 2 3 4

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

1. *f*

2. *f*

3. *f*

4. *f*

5. *p*

6. *f*

7. *f*

8. *f*

8

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

9 10 11 12

f *mf*

2. 10

2. 10

9 10 11 12

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

13 14 15 16 17

f *mf*

13 14 15 16 17

18

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

f

18 19 20 21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

p

f

p

f

p

f

p

f

p

f

22 23 24 25

Theme from *Ice Castles* (Through the Eyes of Love)

Music by MARVIN HAMLISCH
Lyrics by CAROLE BAYER SAGER

Violins
I
II

Viola (Violin III)

Cello
non div.

String Bass

Piano Accompaniment

Percussion
(Suspended Cymbal)

Vlns.
I
II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

Tempo: Slowly (♩ = 80)

Dynamic: *mp*

Performance Notes: Sus. Cym. with S.D. stick

Rehearsal Marks: 1, 2, 3, 4, 5, 6, 7

Vlns. I V 9 4
 Vlns. II
 Vla. (Vln. III)
 Cello
 Str. Bass
 Pno. Accomp.
 Perc.

mf $\rightrightarrows$ *mp*
mf $\rightrightarrows$ *mp*
mf $\rightrightarrows$ *mp*
mf $\rightrightarrows$ *mp*
mf $\rightrightarrows$ *mp*
mf $\rightrightarrows$ *mp*
mf $\rightrightarrows$ *mp*

8 9 10 11

Vlns. I V 13
 Vlns. II V
 Vla. (Vln. III) V
 Cello V
 Str. Bass V
 Pno. Accomp.
 Perc.

mf
mf
mf
mf
mf
mf
mf

12 13 14 15

Score for measures 16-19, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc.

Measures 16-19 show the Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc. parts. The Vlns. I & II and Vla. (Vln. III) parts are in treble clef with a key signature of one sharp (F#). The Cello and Str. Bass parts are in bass clef with a key signature of one sharp (F#). The Pno. Accomp. part is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). The Perc. part is in a single staff with a key signature of one sharp (F#).

Measures 16, 17, 18, and 19 are indicated below the staff.

Score for measures 20-23, featuring Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc.

Measures 20-23 show the Vlns. I & II, Vla. (Vln. III), Cello, Str. Bass, Pno. Accomp., and Perc. parts. The Vlns. I & II and Vla. (Vln. III) parts are in treble clef with a key signature of one sharp (F#). The Cello and Str. Bass parts are in bass clef with a key signature of one sharp (F#). The Pno. Accomp. part is in grand staff (treble and bass clefs) with a key signature of one sharp (F#). The Perc. part is in a single staff with a key signature of one sharp (F#).

Measures 20, 21, 22, and 23 are indicated below the staff. Measure 21 includes the instruction *non div.* and a measure repeat sign.

Vlns.
I
II
Vla.
(Vln. III)
Cello
Str. Bass
Pno.
Accomp.
Perc.

Vlms.
Vla. (Vln. III)
Cello
Str. Bass
Pno. Accomp.
Perc.

Musical score for measures 28-32. The score includes parts for Violins I and II, Viola (Violin III), Cello, String Bass, Piano Accompaniment, and Percussion. Measures 28-30 show a crescendo from *f* to *mf*. Measure 31 is marked *rit.* and measure 32 is marked *rit.* with a fermata. A large red watermark "Legal Use Required" is overlaid diagonally across the page.

Any Way You Want It

Words and Music by NEAL SCHON and STEVE PERRY

Bright Rock (♩ = 132)

Violins

Viola
(Violin III)

Cello

String Bass

Piano
AccompanimentPercussion
(Tambourine, Cowbell)Tamb. *f*

1

2

3

4

Vlns.

Vla.
(Vln. III)

Cello

Str. Bass

Pno.
Accomp.

Perc.

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13

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

10 11 12 13 14

mf

4 V

4 V

4 V

4 V

15

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

15 16 17 18 19

4 V

4 V

4 V

4 V

arco

arco

21

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

20 21 22 23 24

Vlns. I

Vlns. II

Vla. (Vln. III)

Cello

Str. Bass

Pno. Accomp.

Perc.

25 26 27 28 29